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Newton Prize Submission

I have been both reading science fiction and collecting books since a very young age. My interest in science fiction stems from a desire to understand the broad socio-historical implications of individual events. If somebody created a time machine or contacted aliens, how would life be different? Science fiction offers a unique format for introducing theoretical variables into our understanding of modern life and analyzing the outcome. It also has the potential to provide an objective mirror of modern and historical societies by placing them in a context that appears different or removed at first glance. For this reason, science fiction has historically been a beloved tool of satirists and social critics. I am interested not only in how scientific and technological innovations would change society, but also in how perceptions of social progression have changed over time. Therefore, my collection revolves around the evolution of science fiction as a literary genre.

Clearly defining science fiction as a genre is a nearly impossible task. Understandings of what science fiction is have changed dramatically over the years. I have collected books that are both clearly within traditional definitions of science fiction and also books which may be more tangentially related but have had a significant influence on the genre as a whole. While no definition can be totally accurate, I believe that in a broad sense, a science fiction story includes a “scientific gimmick” (some scientific or technological element which does not currently exist) which somehow modifies or influences the plot.

I have divided my collection into four categories. First, “Origins: Gothic Romance and Early Science Fiction 1700-1930” discusses the beginnings of science fiction as a literary genre in the English language. Science fiction has existed in literature since early times and can be found in ancient mythologies, but my focus is on a more recent, clearly traceable literary evolution of the genre. Authors in my collection wrote almost exclusively in English, with the notable exception of Jules Verne (whose books were immediately translated into English and heavily influenced English-speaking authors). My second category, “Utopias and Dystopias 1880-1960” discusses the appropriation of science fiction by ideological movements to promote particular political ends. Third, “Modern and Postmodern Science Fiction 1950-2000” details the rise of science fiction as a mass cultural phenomenon in the 1950s and its explosive popularity in new forms such as movies and television series as well as newfound importance in the fields of humor and philosophy. My final section, “The Science Fiction Short Story,” chronologically encompasses all three previous categories, but deals only with short stories rather than full length novels. I believe the short story is a unique artistic form that offers its own stylistic opportunities and should be analyzed in a separate category.

I collect science fiction books whenever I can, mostly in used book stores. I look for books that I have heard mentioned in other books or in introductions or critical analyses. I am acutely interested in the way that different books within the genre have influenced each other. Therefore, I often look for copies that contain extensive introductions, author biographies, historical context, and criticisms. Often, the foremost science fiction authors of today will write introductions for classic books in the genre, explaining how a particular novel has influenced their work. The lives of the authors often strongly influence the content of their books, and I look for books that can reflect major events in a given historical period. Many early science fiction authors often interacted with each other and a careful study of their works can illuminate parallels and dialogues between different authors. I have included all the books in my collection that I have read. I look forward to collecting more important science fiction books in the future.

I. Origins: Gothic Romance and Early Science Fiction 1700-1930

1) Swift, Jonathan. *Gulliver's Travels*. New York: Penguin Books, 2001.

Johnathan Swift's classic satire of eighteenth century British society is an early English-language example of fantastical science in literature. Like other early precursors to the genre, *Gulliver's Travels* uses elements of science fiction to ridicule the technological positivism of the era. Gulliver encounters a mathematically advanced society on the (flying) island of Laputa in the third section. During his lifetime, Swift was an important Irish literary figure with extremely critical views about Queen Ann's Britain. *Gulliver's Travels* was first published in 1726 with major editorial revisions to reduce controversy. Swift, however, did not approve of the changes and reissued the book in 1735 with its original content. This edition gives valuable insight into the difference between the two versions and provides excellent contextualization of the social environment that both engendered Swift's masterpiece and was later influenced by it. Swift's style significantly influenced later science fiction writers such as H.G. Wells.

2) Shelley, Mary. *Frankenstein*. New York: Bantam Books, 1981.

Frankenstein, the quintessential gothic romance, chronicles the life of the infamous Dr. Frankenstein and his 'monster,' created from the anatomical remains of deceased humans. Shelley's novel is a mix of romantic horror and science fiction. Unlike Swift's *Gulliver's Travels* of a hundred years earlier, *Frankenstein* uses science fiction elements to evoke the supernatural and horrible, rather than primarily as a method of social criticism. *Frankenstein* irrevocably connected science fiction, horror, and gothic romance in the nineteenth century.

3) Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. New York: Signet Classics, 1987.

In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson strays from his beloved romances of the Scottish highlands and the high seas. The novella portrays a English doctor who, with tragic results, seeks to disassociate the two sides of his personality through the use of a special potion. Like many science fiction authors of this era, Stevenson does not significantly develop a plausible scientific explanation for how his 'scientific gimmick' is supposed to actually work, but rather presents his story's fantastical premise under the auspices of some hitherto unknown, but yet unexplainable scientific phenomenon.

4) Collins, Wilkie. *The Moonstone*. Garden City, New York: International Collector's Library, n.d.

Collins, Wilkie. *The Woman in White*. New York: Penguin Books, 1985.

The Moonstone and *The Woman in White*, also not overtly in the science fiction genre, present an important development in the literary trajectory of gothic romance: they introduced the element of detective mystery. While earlier works like *Frankenstein* masterfully employed suspense, Wilkie Collins uniquely blended the horror of the unknown (a group of villainous Hindu priests in *The Moonstone* and a spectral figure in *The Woman in White*) and applied social science analysis (detectives or concerned characters attempting to rationally, scientifically explain seemingly supernatural phenomena). Wilkie Collins made detective novels famous in the

1860s and influenced important science fiction and detective writers for generations, specifically inspiring Arthur Conan Doyle's Sherlock Holmes stories.

5) Doyle, Arthur Conan. *The Lost World*. New York: Tor Classics, 1993.

Unlike *Frankenstein* and *The Strange Case of Dr. Jekyll and Mr. Hyde*, *The Lost World* is a scientifically 'plausible' story. After a rumor of ancient creatures living on a high plateau remote region of the South American jungle makes its way to England, an well-funded expedition sets out to verify the claim. They discover several groups of very alive (and ferocious) dinosaurs and a population of culturally advanced apes. *The Lost World* represents a concrete subset of nineteenth century science fiction involving undiscovered creatures in remote portions of the globe. Doyle's work, as well as other contemporary books (such as Jules Verne's *The Village in the Treetops*) inspired literary and cinematic production to this day (*Jurassic Park*, *King Kong*).

6) Stoker, Bram. *Dracula*. New York: Barnes and Noble Classics, 2003.

Perhaps the most famous "shilling shocker" of all time, *Dracula* is the juicy pinnacle of gothic romance. First published in 1897, *Dracula* shamelessly blends every gothic cliché into an unforgettable tale of the strange deeds and demise of Transylvania's most famous resident. While the scientific origins of vampirism are clearly fantastical (and vague) in *Dracula*, the novel spawned innumerable spin-offs that clearly linked dark East European myths (in much the same way that *The Moonstone* tied oriental mysticism) to science fiction itself.

7) Verne, Jules. *A Journey to the Center of the Earth*. New York: Penguin, 1986.

Jules Verne, the father of modern science fiction, began publishing novels in 1863 (*Five Weeks in a Balloon*). Verne was a prolific writer, often publishing a book or two every year. While Verne often drew upon elements of gothic romance, he often ridiculed science fiction authors who did not explain the exact nature of their 'scientific gimmick.' Many of his novels contain extensive tracts of texts devoted to explaining complex physical and chemical concepts and inventions. A notable exception is his second book, *A Journey to the Center of the Earth* which drew its inspiration from the genre subset that wrote about fantastical creatures in unexplored places of the earth. In the story, a team of explorers travels deep into the earth (through the shaft of a volcano in Iceland) to discover dinosaur-like beasts in a vast subterranean cavern beneath the crust of the earth. Verne knew that such a possibility was impossible at the time he wrote the book but succumbed to the lure of good storytelling despite some preliminary misgivings about the scientific plausibility of the premise.

8) Verne, Jules. *From the Earth to the Moon*. New York: Airmont, 1967.

Verne's third book, *From the Earth to the Moon*, also employs an element of the scientifically impossible (unusual for Verne). In the story, a group of scientists succeed in launching a spacecraft out of a giant cannon with the objective of reaching the moon. (The book ends with a successful launch of the apparatus. Curious readers had to wait five years until 1870 to read the second half of the story in *Around the Moon*.) This is one of the earliest examples of space travel in science fiction, directly or indirectly influencing virtually every science fiction book of the twentieth century.

9) Verne, Jules. *Carpathian Castle*. New York: Ace Books, 1963.

Carpathian Castle chronicles mysterious and (seemingly) supernatural events that take place in and around a lonely castle in the heart of the Carpathian Mountains. Written several years before *Dracula*, it is a similar story, but with a perfectly rational explanation (a very rich love-sick Baron and his mad-scientist sidekick).

10) Verne, Jules. *The Hunt for the Meteor*. New York: Ace Books, 1965.

Verne, Jules. *For the Flag*. New York: Ace Books, 1961.

Verne, Jules. *The Mysterious Island*. New York: Simon and Schuster, 1946.

Verne, Jules. *20,000 Leagues Under the Sea*. New York: Peepbes Press, n.d.

Verne, Jules. *Around the World in Eighty Days*. New York: Dell, 1964.

These selected books by Jules Verne represent only a small part of his more than fifty novels. Because Verne was so popular (his novels were immediately translated into several languages) and so prolific, his work helped solidify the definition of science fiction in the nineteenth century. Captain Nemo, from *20,000 Leagues Under the Sea* and *The Mysterious Island* has become an internationally famous and beloved literary figure, while the infamous eighty day trip around the world of Phileas Fogg and Passepartout has inspired many adaptations.

11) Wells, H.G. *The Island of Dr. Moreau*. New York: Tom Doherty Associates, 1996.

H.G. Wells represents the most important transitional figure between the gothic romance/early science fiction category and the utopias and dystopias category in my collection. Wells was an important social critic in turn-of-the-century Britain as well as a masterful storyteller. He blended elements of fantastical horror with Swiftian social-satire. *The Island of Dr. Moreau*, written in 1896, tells the story of a vivisectionist who, forced out of practice in Britain, takes up residence on a remote island. The doctor's horrid experiments with animals create a hostile population of half-humans-half-beasts that eventually turn on their creator.

12) Wells, H.G. *The War of the Worlds*. New York: Magnum Books, 1967.

Wells' 1898 classic details the battle between colonists from Mars and technologically inferior but immunologically superior humans. *The War of the Worlds* drew on themes of space and extraterrestrial interactions such as those presented in Jules Verne's *From the Earth to the Moon* and *The Hunt for the Meteor*, creating an unforgettable story that singlehandedly changed the face of science fiction. The ending also represents one of literature's most famous examples of *deus ex machina*.

13) Wells, H.G. *The Invisible Man*. Mahwah, New Jersey: Watermill Press, 1980.

In *The Invisible Man*, a scientist discovers that by changing his body to refract light in the same way as air, he becomes invisible. He cannot be seen by policemen and after a series of crimes, his mental faculties quickly unravel. This quintessential tale of a mad-scientist gone wrong and his sticky end is reminiscent of Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*.

II. Utopias and Dystopias 1880-1960

14) Bellamy, Edward. *Looking Backward*. New York: Signet Classic, 2000.

Science fiction took on new meaning as a genre with the global ideological battle between socialists and capitalists in the latter half of the nineteenth century (following the publication of the *Communist Manifesto* and numerous European political revolutions in 1848). Visions of the future, both good and bad, as told through the lens of science fiction became an important propaganda tool for both socialists and capitalists. Bellamy's *Looking Backward* tells the story of a man who, after being hypnotized in the year 1887, wakes up perfectly preserved in the year 2000. The city of Boston, where the story takes place has become a perfect example of socialist idealism, and the protagonist deconstructs in transition that would have had to occur to create such a utopia out of the fragmented capitalist world which he had known in the 1800s. *Looking Backward* was the most famous book in America during the last decades of the nineteenth century and did more than any other book to develop science fiction as a tool for writers to influence national and international policymaking.

15) Wells, H.G. *The Time Machine*. New York: Dover Publications, 1995.

H.G. Wells, the great socialist science fiction writer, developed Bellamy's model more successfully than any other author of the era. A prominent member of the British Fabian Society, Wells staunchly advocated social welfare programs and restrictions on the exploitative capitalists of his day. First published in 1895, *The Time Machine* tracks the evolutionary trajectory of humanity, which in Wells' apocalyptic vision diverges into two distinct species—one beautiful and sad, the other evil and subterranean. Wells, unlike Verne, was not concerned with the plausibility of his 'scientific gimmicks' (in fact, Wells and Verne had a publicly antagonistic relationship during the decade when their careers overlapped). Wells believed, rather, that true science fiction made one change to the real world and then analyzed how people would act differently in such a situation.

16) Wells, H.G. *The First Men in the Moon*. Mineola New York: Dover Publications, 2001.

One of my favorite Wells books, *The First Men in the Moon* is a biting satire of Victorian England. Two men discover an anti-gravity substance and travel to the moon, where they discover a race of advanced but physically fragile moon creatures. They discover that gold is a common resource on the moon, and rather than making friends with the moon's natives, the two humans kill them and plan to become rich transporting gold back to earth.

17) Wells, H.G. *In the Days of the Comet*. New York: Berkley Highland, 1969.

Along with *Men Like Gods*, *In the Days of the Comet* is one of the clearest examples of a book where Wells specifically outlines an ideal socialist world. A strange comet spreads a transformative substance over the earth that ends human's innate sense of competition. Suddenly, cooperative governments spring up and poverty is ended. Similarly, in *Men Like Gods*, a group of Englishmen travel into a parallel universe that is technologically and socially advanced. Wells outlines the development of a global financial system and global governance.

18) Wells, H.G. *The Food of the Gods And How It Came to Earth*. New York: Berkley Highland, 1969.

Wells' chilling tale of social exclusion and genocide details the discovery of a growth-enhancing food that spawns giant chickens, weeds, rats, and even humans. The British government stigmatizes and represses the rights of the human giants so extensively that they are

often attacked in public and limited to boundaries ghettos. After a pitched battle of the races, the book ends on a note of pending revenge and revolution by the giants and their sympathizers against social norms and legal strictures.

19) Huxley, Aldus. *Brave New World*. New York: HarperCollins, 1946.

Published in 1932, *Brave New World* is the direct rebuttal to H.G. Wells' *Men Like Gods*. Huxley believed that Wells' socialist vision was not only unrealistic, but also downright dangerous. *Brave New World* is a dystopian image of a world in which humans are docilely pacified by drug use. The plot structure and descriptions of social innovations parallel Wells' *Men Like Gods* in several places. For example, where Wells suggests that it would be liberating for future humans to dispense with clothes, Huxley indicates that humans would easily pervert such a move, creating mass culture of meaningless sex and moral bankruptcy.

20) Rand, Ayn. *Anthem*. New York: Signet, 1995.

Anthem (1938), a short but excellent example of Ayn Rand's work is set in a bleak future devoid of individual freedoms. From the chilling first line ("It is a sin to write this."), Rand espouses her radical Objectivist philosophy through a protagonist who challenges the restrictive corporate state around him to find personal release. Rand's work is a (technically) flawless fusion of philosophy and science fiction that draws heavily on the dystopian imagery of Aldus Huxley.

21) Orwell, George. *Nineteen Eighty-Four*. New York: Signet Classics, 1977.

Perhaps the most famous of the dystopian novels, *Nineteen Eighty-Four* famously coined important cultural terms such as "Big Brother" and "doublethink." Orwell presents a future Britain run by the totalitarian Party which creates news and international events so that it can keep its population mobilized and under constant surveillance.

22) Bradbury, Ray. *Fahrenheit 451*. New York: Del Rey, 1982.

Published in 1953, *Fahrenheit 451* laments the demise of literary culture in the modern era. The protagonist is a "fireman" whose job is to seek out and burn books. Like the protagonist of H.G. Wells' *The War of the Worlds* plans to do before the aliens die of natural causes, Bradbury's hero withdraws from lawful society and joins a resistance band, ultimately attempting to preserve literary culture.

23) Shute, Nevil. *On the Beach*. New York: Random House, 1957.

Nevil Shute's *On the Beach* presents a dystopian world based (unlike the reactionary works of Huxley, Rand, and Orwell) not on political ideology, but rather on the specter of global nuclear holocaust. The book takes place after a mass nuclear exchange in which every continent except for Australia (and some other isolated posts in the southern hemisphere) is incinerated. The characters try to cope with and prevent (unsuccessfully) their inevitable death as the poisonous radioactive winds slowly make their way south. The book is representative of dystopian novels and movies from the height of the nuclear tensions between the United States and the U.S.S.R., such as *Lord of the Flies* and *Dr. Strangelove*. The book draws extensively on a tradition begun in 1914 with the publication of H.G. Wells' *The World Set Free* in which an 'atomic' war devastates the great world powers and the survivors of create a world government

and outlaw war. Unlike Wells' optimistic ending in *The World Set Free*, Nevil Shute's world comes to an unfortunate end—"not with a bang but a whimper."

III. Modern and Postmodern Science Fiction 1950-2000

24) L'Engle, Madeline. *A Wrinkle in Time*. New York: Bantam Doubleday. 1962.

Madeline L'Engle's *A Wrinkle in Time* (and its successors) helped combine the genres of science fiction and fantasy. A group of children join with supernatural alien beings to combat forces of evil that threaten a variety of planets. L'Engle blends traditional science fiction elements (space travel, aliens, microbiology) and fantastical elements to create a strong and imaginative narrative that pushes the boundaries of and traditional definition of science fiction yet also helped popularize science fiction with broader audiences in the 1960s.

25) Herbert, Frank. *Dune*. New York: Ace Books, 1965.

Frank Herbert's *Dune*, a mix of adventure and science fiction, created a strong cult following when it debuted in 1965 and spawned a lengthy series. *Dune* represents an important era in science fiction when serialized science fiction moved out of magazines (like *Amazing Stories*) and into novel series. This move was replicated in television and cinema with shows like *Star Trek*, *Star Wars*, and *Firefly*.

26) Asimov, Isaac. *Nemesis*. New York: Bantam Books, 1989.

Asimov, Isaac. *The End of Eternity*. Greenwich Connecticut: Fawcett Crest, 1955.

Asimov, Isaac. *The Caves of Steel*. New York: Ballantine Books, 1953.

Asimov, Isaac. *The Naked Sun*. Greenwich Connecticut: Fawcett Crest, 1957.

Asimov, Isaac. *The Robots of Dawn*. New York: Ballantine Books, 1983.

Asimov, Isaac. *Robots and Empire*. Garden City, New York: Doubleday, 1985.

Asimov, Isaac. *The Stars Like Dust*. Garden City, New York: Doubleday, 1951.

Asimov, Isaac. *The Currents of Space*. Greenwich Connecticut: Fawcett Crest, 1952.

Asimov, Isaac. *Pebble in the Sky*. New York: Bantam Books, 1950.

Asimov, Isaac. *Prelude to Foundation*. London: HarperCollins, 1988.

Asimov, Isaac. *Forward the Foundation*. New York: Bantam Books, 1993.

Asimov, Isaac. *Foundation*. New York: Bantam Books, 1951.

Asimov, Isaac. *Foundation and Empire*. New York: Ballantine Books, 1952.

Asimov, Isaac. *Second Foundation*. New York: Avon Books, 1953.

Asimov, Isaac. *Foundation's Edge*. Garden City, New York: Doubleday, 1982.

Asimov, Isaac. *Foundation and Earth*. London: HarperCollins, 1986.

Asimov, Isaac. *The Gods Themselves*. New York: Fawcett Crest, 1972.

I admire Asimov because of his ability to create a vast and internally consistent universe. His Robot Novels, Empire Novels, and Foundation Novels, which all take place in one universe over the course of 20,000 years were written in different circumstances over different decades. They were not initially designed to be connected, but Asimov wrote connecting books (*Robots and Empire*, *Prelude to Foundation*) to explain the connection between the series. Of the above books, only *The Gods Themselves* does not take place in this particular universe. Asimov helped pioneer modern science fiction in the 1950s by popularizing such genre staples as robots, space

travel, and psychohistory. Asimov was a prolific author, publishing over 400 books in his lifetime on many subjects, but he is most famous for his work in science fiction. His work in physics and chemistry allowed him to publish books with a degree of realism not found in many contemporary works.

- 27) Adams, Douglas. *The Hitchhiker's Guide to the Galaxy*. New York: Harmony Books, 1979.
 Adams, Douglas. *The Restaurant at the End of the Universe*. New York: Harmony Books, 1980.
 Adams, Douglas. *Life, the Universe, and Everything*. New York: Pocket Books, 1982.
 Adams, Douglas. *Mostly Harmless*. New York: Harmony Books, 1992.
 Adams, Douglas. *The Long Dark Tea-Time of Soul*. New York: Simon and Schuster, 1988.

Douglas Adams represents a subset of humor in science fiction. Humor has long been part of the genre (as far back as the biting wit of Jonathan Swift), but Adams' flamboyant nonsense is of a uniquely twentieth century variety, of which the *Hitchhiker's* series is the best example. Adams draws on the possibilities of alien populations to create a new brand of comedy that is unrestrained by earthly limitations. His books also satirize more serious science fiction works of both earlier and contemporary times.

- 28) Sagan, Carl. *Contact*. New York: Pocket Books, 1997.

Contact is an excellent example of science fiction by a famous scientist. This genre subset developed simultaneously with modern 'popular science books' by authors such as Carl Sagan, Brian Green, and Steven Hawking. *Contact* is a woman who experiences alien cultures in the present day. Such books often include data about real life scientific goals and projects (such as the Search for Extra-Terrestrial Intelligence in *Contact*).

- 29) Vonnegut, Kurt Jr. *Slaughterhouse-Five*. New York: Dell, 1969.

Slaughterhouse-Five is a postmodern deconstruction of war-time realities (specifically the fire-bombing of Dresden during World War II). Vonnegut helped pioneer the use of science fiction as a method of postmodern psycho- and social analysis. Common science fiction elements such as time travel and aliens help develop postmodern and existentialist themes.

IV. The Science Fiction Short Story

- 30) Hawthorne, Nathaniel. "The Artist of the Beautiful," *Selected Tales and Sketches*. New York: Penguin Group, 1987.

"The Artist of the Beautiful" is the story of a young watchmaker who is obsessed with finding the secret of perpetual motion. He spends his entire life tinkering with watch parts to create a mechanical butterfly that can fly on its own, and although his creation is ultimately destroyed, he has found a source of Beauty that can never be taken away from him. The story draws on mystery and transcendental themes as in Hawthorne's longer works (*The Scarlet Letter*, *The House of the Seven Gables*) but its format as a short story allows Hawthorne to uniquely develop the theme of transience.

- 31) Poe, Edgar Allan. *Eight Tales of Terror*. New York: Scholastic, 1991.

Poe's works, while not themselves specifically science fiction, offer an outstanding example of nineteenth century gothic romance. His stories, such as "The Tell Tale Heart" and "The Fall of the House of Usher" often revolve around issues of mortality and the human body

that evoke dark medical sciences. These stories are direct precursors to the gothic science fiction into the early twentieth century, specifically H.G. Wells' *The Island of Dr. Moreau* and *The Invisible Man*.

32) Stoker, Bram. *Dracula's Curse and The Jewel of Seven Stars*. New York: Tower, 1968.

Dracula's Curse and The Jewel of Seven Stars is a book comprising of a short story (*Dracula's Curse*) and a novel (*The Jewel of Seven Stars*). Stoker never again achieved the fame with any novels that he first gained with *Dracula*, so what is uniquely interesting about this book, is its packaging and sale value rather than the story itself (which is nothing special). *Dracula's Curse*, which has (basically) nothing to do with *Dracula* is a publishing tool to increase sales of *The Jewel of Seven Stars*. This promotional system is common in later science fiction writing. Books that were conceptualized by greats like Isaac Asimov but written by relatively unknown authors feature the name "ASIMOV" in bold letters at the top and the name of the main other in some obscure location near the bottom or on the spine.

33) Wells, H.G. "*The Country of the Blind*" and *Other Science Fiction Stories by H.G. Wells*. Ed.

Martin Gardner. Mineola New York: Dover Publications, 1997.

"*The Country of the Blind*" and *Other Science Fiction Stories by H.G. Wells* is a selection of early important short stories clearly within the science fiction genre. H.G. Wells' short stories helped define how a specifically science fiction short story should look. In "*The Country of the Blind*" a group of explorers discover an isolated valley where the inhabitants are blind and therefore experience the world in wholly different and novel ways.

34) Asimov, Isaac. *The Early Asimov or Eleven Years of Trying*. Garden City, New York: Doubleday, 1972.

Asimov, Isaac. *The Winds of Change...And Other Stories*. Garden City, New York: Doubleday, 1983.

Asimov, Isaac. *The Bicentennial Man And Other Stories*. Garden City, New York: Doubleday, 1976.

Asimov, Isaac. *Robot Visions*. New York: Penguin Books, 1990

Asimov, Isaac. *The Edge of Tomorrow*. New York: Tom Dory Associates, 1985.

Asimov, Isaac. *Nine Tomorrows: Tales of the Near Future*. Greenwich Connecticut: Fawcett Crest, 1959

Asimov, Isaac. *Nightfall and Other Stories*. Greenwich Connecticut: Fawcett Crest, 1969.

Asimov, Isaac. *I, Robot*. Greenwich Connecticut: Fawcett Crest, 1950.

These assorted collections of Asimov short stories range from his earliest publications at age 18 (*The Early Asimov or Eleven Years of Trying*) to stories written just a few years before his death (*Robot Visions*). Asimov shows a truly astonishing breadth of vision in his short stories just as in his novels. He uses each short story to develop a single theme or moral question, making his short stories an important category uniquely separate from his longer work. Asimov had an ability to come up with stories on the spot—one story was written during the opening minutes of a radio program just before he was scheduled to do a reading. Most important in the field of science fiction are the short stories in *I, Robot* which chronicle the development of robot culture in the United States. Asimov is the writer most responsible for popularizing the robot as a stable

element of modern science fiction. I write my own short stories, and it has been informative to trace Asimov's very first, (very unpolished) short stories to his later masterpieces.